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Manuel de
Falla **Siete**
Canciones
populares
Españolas

(SEVEN SPANISH FOLKSONGS)

for High Voice

Gordon V. Thompson Limited
29 Birch Ave., Toronto M4V 1F7

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Chester Music

Siete Canciones populares Españolas

SEPT CHANSONS POPULAIRES ESPAGNOLES

(EDITION POUR VOIX ÉLEVÉES)

Adaptation française
de M. PAUL MILLIET

Manuel de FALLA

1. EL PAÑO MORUNO

1. Le drap mauresque

Allegretto vivace (♩. = 72)

CANTO

PIANO

pp

poco cresc.

sordina sola

poco cresc.

pp

8^a bassa.....

2^a Fl.

grazioso e leggiero

Al pa ño fi no, en la
Au drap très fin, dans la

tien - da, Al pa ño fi no, en la
(1) tien - da, Au drap très fin dans la

leggero

tien - da, U - na man - cha le ca -
(1) tien - da, Si quel que tache ap - pa -

(♩ = ♩) *poco rit.* **Tempo**

yó; U na man - cha le ca - yó;
rait; Si quel que tache ap - pa - rait

(♩ = ♩) *colla voce* **T^o** *pp*

sordina sola

(1) prononcez: tièn - da, en faisant sonner la consonne "n" M.E. 1129(1)

Por me - nos pre - cio se
A fai - ble prix qu'on le

poco f *p*

2^{da} *leggo*

ven - de — Por me - nos pre - cio se ven - de, Por -
ven - de! — A fai - ble prix qu'on le ven - de! Il

que per - dió su va - lor. — Por - que per -
a per - du sa va - leur. — Il a per -
colla voce

poco rit.

a Tempo

- dió su va - lor
 - du sa ra - leur!

a Tempo

pp

sordina sola

mf

A - - - -

p

leggo

- y!
- y!

senza rit.

pp

2^{da}

2. SEGUIDILLA MURCIANA

2. Seguidille murcienne

Allegro spiritoso (♩ = 60) *f con grazia*

CANTO

Cualque - ra que el te -
Que ce - lui qui pos -

PIANO

f > p
Sw.

- ja - do Ten - ga de vi -
- sè - de Un toit de ver -

cresc. *molto*

- drio. -
- re -

ff *p*

sordina sola

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro spiritoso' with a quarter note equal to 60 beats per minute. The mood is 'f con grazia'. The vocal part (CANTO) has lyrics in French and Spanish. The piano part (PIANO) includes dynamic markings such as 'f > p', 'Sw.', 'cresc.', 'molto', 'ff', and 'p', and a 'sordina sola' instruction. The score is divided into three systems, each with a vocal line and a piano accompaniment line.

Ten - ga de vi - drio, Cual - que - ra que el te -
 Un toit de ver - re, Que ce - lui qui pos -

poco cresc.

2^{da}.

- ja - do Ten - ga de vi - drio, No de - be ti - rar
 - se - de Un toit de ver - re Ne jet - te pas de

p subito

mf pp

3

2^{da}.


pie - dras Al del ve - ci -
 pier res A son voi - sin

- no.

sordina sola

più sonoro

Ar - rie - ros se
Mu - le - tiers som



cresc.

- mos; Pue - de que en el ca - mi no Pue - de que en el ca -
- mes, Et sur la mê - me rou te, Et sur la mê - me

p cresc. molto f pp



poco rit. *a Tempo*

- mi no Nos en - con - tre
rou te On se ren - con

colla voce *a Tempo*

mf p f

sordina sola



- mos!
- tre!



(come prima)

Por tu mucha in-cons-tan-
 Pour ta grande in-cons-tan-

*cresc.**Red.*

-cia Yo te com-pa-ro
 -ce, Je te com-pa-re

*molto**ff**p.
sordina sola*

Yo te com-pa-ro
 Je te com-pa-re,

Por tu mucha in-cons-tan-cia yo te com-
 Pour ta grande in-cons-tan-ce, je te com-

*poco cresc.**Red.*

p subito

- pa - - - ro Con pe - se - ta que co - - -
 - pa - - - re Aux pe - se - tas qui pas - - -

mf *pp*

3

2 Ped.

- rre De ma-no en ma - - - no;
 - sent De l'un à l'au - - - tre

sordina solu

più sonoro

Que al fin se bo
 Et qui se ray

cresc.

rra, Y cre-yén-do-la
 ent, A-lors les croy-ant

3

p *cresc.*

Ped.

fal - sa Y cre - yén - do - la fal -
 faus - ses, A - lors les croy - ant faus -

molto *f* *pp*

poco rit. *f* *a Tempo*
 - sa Na - die la to - ma!
 - ses Tous les re - fu - sent!

colla voce *a Tempo*
mf *p*
f *sordina sola*

Na die la to - ma!
 Tous les re - fu - sent!

f *senza rit.*
 Na die la to - ma!
 Tous les re - fu - sent!

cresc. *ff*

3. ASTURIANA

3. Asturienne

Andante tranquillo (♩ = 66)

PIANO

*pp**dolce espr.**appena
rit.**dolce espr.*

T?

Por ver
Cher - chant2^{da}. sempresi me con - so - la -
qui me con - so - le -2^{da}.

- ba, A - rri -
ra, Je m'ap -

pp

Red.

- me - me à un pi - no ver
- pro - chai d'un pin très

Red.

- de vert. Pour ver si me
Pour voir s'il me

perdendosi

Red.

con - so - la - ba,
con - so - le - rait!

p

appena rit.

Por ver - -
 Me roy - -

T?

pp

- me llo - rar il - ra -
 - ant pleu - ver, il pleu -

- ba. Y el pi -
 - ra! Et comme

- no co - mo e ra ver
 il é - tait vert ce

Red.

Red.

Red.

Red.

de, pin, Por Me voy ver - me llo - rar, llo - ra -
 pleu - rer, il pleu -

poco rit.

colla voce

perdendosi

pp

a Tempo

ba!
 ra!

a Tempo

dolcissimo

appena rit.

T^o

pp morendo (poco rit.)

4. JOTA

4. Jota

Allegro vivo (♩ = 92)

PIANO

pp 3

p

stacc. sempre

cresc.

Triplet figures in the right hand and a steady eighth-note accompaniment in the left hand. The piece begins with a *cresc.* (crescendo) marking.

Poco meno vivo che (♩ = ♩)

(♩ = 96) *f*

The first system shows the vocal melody and piano accompaniment. The piano part features triplet figures in the right hand and a steady eighth-note accompaniment in the left hand. The tempo is marked *poco rit.* (poco ritardando). The lyrics are: Di - cen que no nos que - / Nul ne croit à notre a.

The second system continues the vocal melody and piano accompaniment. The piano part features triplet figures in the right hand and a steady eighth-note accompaniment in the left hand. The lyrics are: - re - mos. / mour. Di - cen que no nos que - / Nul ne croit à notre a.

The third system continues the vocal melody and piano accompaniment. The piano part features triplet figures in the right hand and a steady eighth-note accompaniment in the left hand. The lyrics are: - re - mos. / mour. Por - que no nos ven ha - / Par ce que nous le tai -

blar;
sons

dolce

A tu co-ra-zón y al
Mais à ton âme, à la

mf *f* *pp*

cresc.

mi o Se lo pue den pre gun
mien ne Ils le peu vent de man

poco f

più sonore

- tar.
- der

Di cen que no nos que
Nul ne croit à notre a

poco rit.

- re - mos
- mour

Por que no nos ven ha
Par ce que nous le tai

perdendosi colla voce

I^o Tempo (Allegro vivo)

blar
sons

I^o Tempo (Allegro vivo)

pp

sempre simile

pp

p marc.

poco cresc.

mf

pp

stacc. sempre

cresc.

mf

cresc. sempre

f

The musical score is written for piano and voice. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'I° Tempo (Allegro vivo)'. The score consists of six systems of music. The first system shows a vocal line with the lyrics 'blar' and 'sons' and a piano accompaniment. The second system continues the piano accompaniment with triplets and a 'pp' dynamic. The third system introduces a 'p marc.' dynamic in the bass line. The fourth system features a 'poco cresc.' marking and a 'mf' dynamic. The fifth system includes a 'stacc. sempre' marking. The sixth system concludes with a 'cresc.' marking, a 'mf' dynamic, and a final 'f' dynamic. The score is filled with various musical notations including triplets, slurs, and dynamic markings.

Come prima f

Ya me des - pi - do de
Il me faut quit - ter dé .

poco rit.

Tempo
Come prima

mf

f

tí, - jà

Ya me des - pi - do de
Il me faut quit - ter dé .

9

marc.

mf

tí, - jà

De tu ca - say tu ven -
Ta fe - nêtre et ta mai .

f

marc.

mf

- ta - na
- son

Y aun - que no quie - ra tu
Que le veuille ou non ta

f

marc.

poco affrett. *breve* *a Tempo, ma poco mosso dolce*

ma - dre, A - diós, ni - na, has - ta
mè - re A diu; à de - main;

poco affrett. *f* *dim.* *breve* *pp*

più sonoro

ma - ña - na. A - diós,
ma ni - ña A - diu;

sempre pp

niña, hasta ma - ña - na Ya me
a demain ma ni - ña Il me

leggo

Iº Tempo

rit.

des - pi - do de tí
faut par - tir dé - jà

poco **Iº Tempo (Allegro vivo)** *pp*

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has four sharps (F#, C#, G#, D#). The music features several triplet markings (3) over groups of notes in both staves. The bass line is more active, with many eighth and sixteenth notes.

Second system of the musical score. It continues the grand staff notation. The triplet markings (3) are still present. Below the bass staff, the instruction *una corda* is written.

Third system of the musical score. It continues the grand staff notation. The triplet markings (3) are still present. The instruction *ppp* (pianissimo) is written above the bass staff.

Fourth system of the musical score. It shows a change in the treble staff, which now has a 3/4 time signature. The instruction *pp lontano* is written above the staff.

Fifth system of the musical score. It continues the grand staff notation. The instruction *perdendosi* is written above the bass staff. The tempo marking *Tranquillo* (♩ = 76) is written above the treble staff. The instruction *poco rit.* is written above the bass staff.

Sixth system of the musical score. It continues the grand staff notation. The instruction *rit. molto* is written above the bass staff. The instruction *pp* (pianissimo) is written above the bass staff. The instruction *2^a Ed.* is written below the bass staff. The instruction *8^a bassa* is written below the bass staff.

5. NANA

(BERCEUSE)

CANTO

mormorato

Calmo e sostenuto (♩ = 42)

PIANO *pp*

2^a ed.

Duér-me - te, ni - ño,
Dor - mez bien, ni - ña,

_duer me, _____
dor - mez, _____

Duer me, mi al - ma, _____
Dor - mez, mon â - me _____

Duér-me - te, lu - ce - ri - to _____ De la ma -
Dor - mez bien, belle é - toi - le _____ Du clair ma -

ña - na. — Na-ni - ta, na - na, — Na - ni - ta,
 tin — Na-ni - ta, na - na, — Na - ni - ta,

poco cresc. - ma sempre -

na - na, — Duér-me - te, lu - ce - ri - to —
 na - na, — Dor - mez bien, belle é - toi - le —

mf dim. - gradualmente

De la ma - ña - na. —
 Du clair ma - tin. —

poco rit. ppp

6. CANCIÓN

6. Chanson

CANTO

PIANO

Allegretto (♩ = 63)

p

2^{da}

con grazia

Por trai - do - res, tus o - jos, Voy á en - te -
 Tes yeux, comme ils sont traî - tres! Qu'on les en -

pochiss^o rit.

Tempo

- rrar - los; — Por trai - do - res, tus
 - ter - re! — Tes yeux, comme ils sont

colla voce

mf

p

Come prima

o - jos, Voy á en - te - rrar los;
traí - tres, Qu'on les en - ter - re!

No sa - bes lo que cues - ta, "Del ai - re"
Sais - tu ce qu'il en coû - te, "Del ai - re"

p *dolce marc.*

Ni - ña, el mi - rar - los. "Ma - dre, á la o - ri - lla"
De les re - gar - der? "Ma - dre, a la o - ri - lla"

appena rit.

Ni - ña, el mi - rar - los. "Ma - dre"
De les re - gar - der? "Ma - dre"

a Tempo *breve poco rit.* *breve*

a Tempo

a Tempo

*pp**senza rit.*

quie - res,
pour moi,

Y a me has
Mais tu

que
fus

ri - do...
mien - ne...

Di - cen
Tu n'as

que no me
plus d'a - mour

quie - res,
pour moi,

Y a me has
Mais tu fus

- ri - do... Vá - ya - se lo ga -
mien - ne... Mon gain d'au - tre - fois

- na - do "Del ai - re" Por lo per - di - do.
vaut plus "Del ai - re" Que ce que je perds.
dolce marc.

poco rit. (gradualmente)
"Madre, á la o - ri - lla" Por lo per - di - do. "Ma - dre"
"Madre, á la o - ri - lla" Que ce que je perds. "Ma - dre"
poco rit. (gradualmente) *Tº*

poco rit.
pp

First system of piano accompaniment. The right hand features a melodic line with triplets and fingerings (1 2, 2 1 2, 1 2, 2 1 2). The left hand provides a harmonic accompaniment with a triplet in the first measure and a half note in the second. Dynamics include *f* and *p*.

Second system of piano accompaniment. The right hand continues the melodic line with triplets and fingerings (2 1 2). The left hand has a half note in the first measure and a quarter note in the second. Dynamics include *f*.

Third system of piano accompaniment. The right hand features a melodic line with triplets and fingerings (2 1 2). The left hand has a half note in the first measure and a quarter note in the second. Dynamics include *f*.

Fourth system of piano accompaniment. The right hand features a melodic line with triplets and fingerings (2 1 2). The left hand has a half note in the first measure and a quarter note in the second. Dynamics include *f*.

Fifth system of piano accompaniment. The right hand features a melodic line with triplets and fingerings (4 1). The left hand has a half note in the first measure and a quarter note in the second. Dynamics include *f* and *p*.

con fuoco

Guar - do u -
Dans mon

- na
cœur

sciolto

"A -
"A -

Ed. (senza sord.)

y!"
 y!"

Guar - do u - na
 Dans mon cœur
 più sonoro

"A - - -
 "A - - -

3

- y!"
 - y!"

Guardo u - na pena en mi pe - cho
 Je garde u - ne peine a - mè - re

p

Guardo u - na pena en mi pe - cho
 Je garde u - ne peine a - mè - re

"A - - -
 "A - - -

cresc. molto *corto* *f* **a Tempo**

- y!" Que á na - die se la - di - ré!
 - y!" A nul je ne la - di - rai!

cresc. *f* *p*

3

Ed. *

Musical score for "L'Amour, mal-maudit!" by Franz Liszt. The score is in G major and 2/4 time. It features a vocal line and a piano accompaniment. The piano part includes triplets and dynamic markings like *f*, *p*, and *cresc.* The vocal line includes lyrics in Italian and French. The score is divided into systems, with some measures marked "Ped. *" for pedal use.

meno f ma intenso

f *ha - ya*
dit!

"A -
"A -

f *p*

cresc. *f* *f pesante*

y!" *Y quien*
y!" *Et qui*

cresc. *f colla voce*

a Tempo, ma più mosso

f *5*

me lo dió á en - ten - der!
me l'a fait com - pren - dre!

f *3*

f *3*

"A - *y!"*
"A - *y!"*

cresc. *molto*

ff

8ª bassa.....

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